INTERPERSONAL CONFLICT RESOLUTION
IN PRIMETIME TELEVISION DRAMA

By

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Ten raters were trained to discern the major conflicts of prime-
time dramatic programs on television, the types of conflict resolution
(CR) employed to resolve the major conflicts, and to describe the action
and intent of all violent episodes occurring in the dramas. Over a
three week period, from two to four raters per night viewed the complete
primetime dramatic schedule of each national network.

Concurrent with the content analysis, a "conflict survey" was
completed anonymously by 344 City of Gainesville employees. The survey
included items which asked respondents to express the degree to which
they approved of each of four means by which interpersonal conflicts are
resolved. These types of conflict resolution were based upon Karen
Horney's categorization of CR types. In addition, the survey contained
personal information items, and four of Ziller's Self-Other Orientation
scales.

The content analysis revealed that 82% of the violent episodes
observed on primetime television were intended, in context, to resolve

interpersonal conflicts. It also showed that, of the major conflicts observed, 47% were resolved by the opponents' "moving toward" one another, 4% by their "moving away from" one another, and 49% by their "moving against" one another (41% by violence, and 8% by nonviolent coercion). Compared with the scoring standard, raters scored CR "correctly" 80% of the time, the number of violent episodes 100% of the time, and the specific episode types 64% of the time.

The survey revealed that the more a person watches television, the more likely he is to approve of violence and coercion as suitable strategies for resolving interpersonal conflicts. Heavier viewers also tended, relative to lighter viewers, to overestimate the extent to which those in real-life use violence to resolve interpersonal conflicts and to underestimate the number of people who seek help from mental health professionals.

Major conclusions: Most of the violence on primetime dramatic programs on television is intended, in context, to resolve interpersonal conflicts, and, the more a person watches television, the more likely he is to approve of TV's most frequently depiced mode of appropriate CR, "moving against" others.

CHAPTER I
REVIEW OF LITERATURE

No national achievement, celebration, or mourning
seems real until it is confirmed and shared on tele-
vision. . . . Representation in the world of television
gives an idea, a cause, a group its sense of public
identity, importance, and relevance. (Gerbner & Gross,
1976, p. 176)

With more than 100 million television sets in current American use

(NAB, 1972) and the average daily TV viewing in America now exceeding

4 1/2 hours (Whitney, 1975), this claim is hardly overstated. In

recent months, for example, the world has witnessed television's ability

to instantly validate a cause as, independently, terrorists throughout

the world have seized hostages and demanded air time with increasing

frequency ("Seizing hostages," 1977).

As the single most influential mass communication medium (Roper,

1974), TV might also be expected somehow to influence the lives, and

hereby the behavior of many of its viewers. One observer of tele-

vision's effects on foreign politics (Dizard, 1965) refers to television

as a "revolutionary instrument" because of its demonstrated power to

change societies. In fact, hundreds of research projects have been

undertaken with the notion of better defining the dimensions of this

power (Comstock & Fisher, 1975).

Television has been found to influence a wide variety of behaviors

and beliefs. These include politics (Lang & Lang, 1968), sex-role

stereotyping (McArthur & Resko, 1975), electoral "ticket splitting"

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(DeVries & Tarrance, 1972), and improvement in psychotherapy (Lazarus & Bienlein, 1967), to name just a few. Television's widely presumed influence on consumer spending has also been documented with regard to a large number of goods, ranging from apples (Henderson, Hind, & Brown, 1961) and drugs (Peterson, Kuriansky, Konheim, Anderson, Tesar, Podell, Ho, & Cowan, 1976) to home utensils (Becknell & McIsaac, 1963).

Easily the most researched apsect of television's influence on human behavior is TV's portrayal of violence. This trend has been largely encouraged by the "Surgeon General's Report" on television violence. Actually a report to the U.S. Surgeon General by his Scientific Advisory Committee on Television and Social Behavior, this document was instigated in 1969 at the urging of U.S. Senator Pastore (Bogart, 1972; Cater & Strickland, 1975). While specific findings of this report were not conclusive, a great deal of talent and energy was mobilized to study violence on television.

As might be expected, the lack of ironclad conclusiveness proffered by the Surgeon General's Report has fueled a considerable degree of controversy. While the majority of workers in the field (see Bogart, 1972) seem convinced that a causal relationship has been established between TV's violence and aggressive behavior, others vehemently oppose this conclusion.

Among violence researchers, Bandura and his associates have been cited widely in support of generalization effects. Following much experimental work on the subject, Bandura concludes (1973) that aggressive behavior may indeed be learned from observing others on television. His findings have been duplicated and supported from many different perspectives. For example, Drabman & Thomas (1974) find

that children viewing TV violence exhibit an increased toleration of real-life aggression. Ellis and Sekyra (1972) find that children viewing aggressive cartoons were more likely to increase demonstrations of aggressive behavior than nonviewers. Leifer and Roberts (1972) determine that aggressiveness in children consistently increases following exposure to TV violence. Eron, Huesmann, Lefkowitz, and Walder (1972) correlate violence viewing by third grade boys with aggressiveness ten years later. Gorney, Loye and Steele (Note 1; Note 2; 1977), in an ambitious but as yet inconclusive field study, indicate that ". . . dramatized television programs may have substantial impact on the ordinary psychosocial adaptation of adults and on the emotional and behavioral climate of the home" (p. 174). The list of studies which have reached similar conclusions or have demonstrated similar effects is extensive. The interested reader is referred to Comstock (1975), Comstock and Lindsey (1975), and Liebert and Schwartzberg (1977), for comprehensive coverage.

At the other extreme are the research efforts endorsed or supported by the TV networks themselves. While the initial industry response (Klapper, 1960; Hartley, 1964) supported the notion that TV violence viewing was actually beneficial due to its cathartic effect, subsequent experimental evidence (e.g., Goranson, 1969; 1970) has negated this argument. More current is the work of such researchers as NBC's Milavsky and Pekowsky (Note 3) who maintain that the influence of TV in promoting aggression in boys is contingent upon a previous history of aggressiveness. ABC's Heller and Polsky (Note 4) similarly indicate that developmental variables are far more predictive of aggressive behavior than television viewing of any sort. This position does have

non-industry support, as well: One study (Baran, 1973) finds self-esteem an important factor in the extent to which children model aggressive behaviors; another (Kniveton & Stepehnson, 1973) shows that the tendency to imitate filmed models is an enduring individual characteristic of early childhood. Further defense of industry practices is provided by Milgram and Shotland (1973), who, in a CBS financed study, attack all modeling hypotheses by concluding that no correlations exist between television viewing and antisocial behavior. Other network sponsored research (e.g., Lieberman, Note 5) support the "no correlations" view in varying degrees. Feshbach (in Gunther, 1977), too, does "not feel the evidence supports the idea that televised violence begets imitation to any important degree" (p. 37). So, despite data which many feel conclusively shows a relationship between TV viewing and aggression, the argument continues (and so largely through industry sponsorship).

Bias notwithstanding, the most thorough picture of television's violent content is afforded by George Gerbner's annual content analysis of primetime dramatic and weekend children's shows. Undertaken for the National Institute of Mental Health during the past seven years, Gerbner's work details the overall rate, prevalence and characterization of television violence. Gerbner's most recent content analysis (Gerbner et al., Note 6) indicates that during 1975, 92.4% of primetime program hours contained violence, an average of 7.2 violent episodes occurred each program hour, 51.1% of the leading characters committed violence, and 50.4% were victims. Furthermore, 16.5% were killers, while 9.8% were killed.

The picture which these and other data (e.g., Dominick, 1973) describe is grossly discrepant with the "real world." Crime statistics

(Gerbner, 1972; Gross & Messaris, 1973) indicate that personal violence, violence among strangers, and violent crimes are far less likely to occur in real life than on TV. It is estimated, for example, that by age fourteen, the average American will have seen 18,000 people killed on television (Whitney, 1975). In contrast, Baker and Ball (1969b) find that only 5% of the public actually has been involved in incidents involving knives or guns, even in self-defense.

The dichotomy between the television world and the real world is also reflected in the differing perceptions of heavy and light TV viewers. One difference is that heavy viewers are more distrustful of strangers; another is a significantly greater tendency to overestimate both their chances of encountering violence as well as the percentage of men employed as policemen (Gerbner et al., Note 6). Similarly, heavy crime show viewers believe that criminals are more likely to "get caught" than do light viewers (Dominick, 1974). In general, television's ability to cultivate social beliefs is greatest among heavy viewers and in areas where real-life information is least available. This effect, although most obvious within the violence literature, has also been documented with regard to racial stereotyping (Greenberg, 1972), sex-role stereotyping (Frueh & McGhee, 1975), perception of occupational alternatives (Beuf, 1974) and the development of conventional views of life (Weigel & Jessor, 1973). Clearly, people who view four or more hours of television daily tend to believe its portrayal of reality, despite its often blatant distortions.

While the exaggerated presence of violence has been documented and the influence of modeled violence, in many minds, established, little regarding nonviolent behavior has been reported. Historically,

this "other side" of the issue has not been considered by researchers
and critics. As Comstock (1975) notes:

> Analyses of television violence began with simple tabulations
> of the numbers of deaths, accidents, murders, violence scenes,
> or violent programs within a specified time period. The desire
> was to document the general impression that there was a great
> deal of violence on television. (p. 14)

The many congressional hearings and government financed studies on this
topic, moreover, testify to the degree of alarm with which TV's power
has been perceived. Consequently, TV research has tended to focus on
negatively valued, relatively blatant phenomena such as violence, cen-
sorship, or advertising. The high degree of valuing and of selectively
attending to topics which much of society perceives negatively is clear;
and it is a tendency readily seen in the adjectives most commonly used
to describe the research itself. In context, violent, aggressive,
and antisocial are used almost interchangeably to designate undesirable
or "negative" behavior. The predominant area of TV research (violence),
therefore, is largely the study of negative interactions.

As a result, the TV research establishment has been extremely slow
in dealing with positive interactions. Leifer, Gordon, and Graves
(1974) note, for example, that "We know of no detailed content analyses
of positive interaction occurring between people on television" (p. 218).
As of 1976, their observation is still apparent, although Liebert's re-
search group (Harvey, Note 7) is currently preparing just such an analy-
sis for publication. Nonetheless, the lack of prosocial research has
been unfortunate, for, as Leifer et al. continue, "If television can
effectively increase aggressive behavior, it conceivably can encourage

other forms of interpersonal interaction" (p. 217).

In fact, the notion that television might actively promote socially valued behaviors in its programming to encourage more effective interpersonal and social communication is just beginning to receive experimental support. Such researchers as Liebert and Poulos (1974) and Rubinstein, Liebert, Neale, and Poulos (Note 8) have provided evidence in support of TV's ability to arouse prosocial behavior. Furthermore, there is notable support for mass intervention of this nature from elements of the psychological, psychiatric, and educational communities (e.g., Alschuler, 1973; Bruner, 1965; Jones, 1968; Kubie, 1959, 1966; Torrey, 1974). This view is probably best expressed by George Miller's (1969) APA Presidential Address in which he called for more effective means of "giving psychology away" to the public.

At present, as Comstock and Lindsey (1975) observe, research on the prosocial aspects of television is in its infancy. The few studies attempted in this area so far have dealt exclusively with children. And it is interesting to note that workers in the field are actively encouraging more study of the area (e.g., Leifer, Gordon & Graves, 1973; Liebert & Poulos, in Comstock & Lindsey).

One cannot help but notice, in surveying the literature, that television researchers tend to study either antisocial behavior (violence-aggression), or more recently, prosocial behavior (altruism). Investigators have yet to relate the two areas as aspects of common phenomenon. Thoughtful consideration of this situation suggests the following unifying principle: Violent and nonviolent behaviors tend to be perceived as antisocial and prosocial, respectively, insofar as they facilitate interpersonal communication. Thus, the real danger of

violence in society may well be the extent to which violence limits more effective modes of communication. Not only does violence reduce the amount of information which may be conveyed in a given situation, but it also, by its nature, tends to escalate its practitioners into ever less communicative positions. Society's ultimate interest in this issue is well expressed by Kaufman (1970): ". . . unless our skills in resolving conflicts peacefully improve drastically, our species faces a very unhappy, and perhaps terminal, period . . . " (p. 128).

The examination of television's role as a model of interpersonal communication, therefore, might well shed a different light on televised violence. This seems especially true inasmuch as TV violence has rarely been studied as a mode of interpersonal communication. The only study which the author has found that even touches on this view is that of Lovibond (1967). Using questionnaire data, Lovibond found "a positive correlation" between exposure to TV violence and endorsement of an ideology which makes the use of force for egocentric needs the principal component of interpersonal relationships.

As suggested by Kaufman and others, one concept which might conveniently be used to study violence and nonviolence within the context of interpersonal communication is conflict resolution. The consideration of conflict resolution to define more accurately the influence of televised violence is best assessed by examining the ways in which conflicts are typically resolved.

In a viable society, conflicts are traditionally resolved in four ways (Blake & Mouton, 1970): The scientific method, politics, the law, and organizational hierarchy. In general, lower value is placed on resolving differences in a "direct, man-to-man way." This tendency

to avoid direct, open, interpersonal communication has been observed from many disparate perspectives. Thus, marital conflicts (Lederer & Jackson, 1968), international conflicts (Nicholson, 1970), industrial conflicts (Bass & Barrett, 1974), and school conflicts (Berkowitz, 1973; Carroll et al., 1973), to name a few, may all be perceived as situations amenable to direct discussion in theory but often not in practice. The increased incidence of divorce, war, job dissatisfaction, and scholastic turmoil, moreover, bears sickening testimony to the more commonly employed means of dealing with conflict.

Why are people reluctant to resolve disagreements directly with other people? Ziller (Note 4) believes that personality factors are primarily responsible. He suggests that antagonists frequently possess low self-esteem, low social interest, and/or high self-centrality; and that these factors serve to maintain a de-emphasis on direct communication. Blake and Mouton offer an additional reason for this de-emphasis; viz., that men ". . . do not hold in concert a conceptual basis for analyzing situations of disagreement and their causes" (p. 417). That is, a real understanding of conflict and its resolution (as an organized set of concepts, behavioral options and possible consequences) is just not common knowledge. Such an understanding apparently tends not to be conveyed either by formal schooling or by publicly valued models. The recent popularity of such books as The Intimate Enemy (Bach & Wyden, 1969) and Creative Aggression (Bach, 1974), which describe rules for effective marital argument, would attest both to public ignorance in this regard as well as to its desire to become more knowledgeable. In response to this educational need, Blake and Mouton propose a conceptualization of conflict resolution and a strategy for its classroom implementation. In general, they hope for a

future society where "differences among men are subject to resolution through insights that permit protagonists themselves to identify and implement solutions to their differences upon the basis of committed agreement" (p. 416). They believe that such a future could be achieved through widespread classroom presentation of "conflict as a set of concepts" plus man-to-man feedback regarding an individual's personal reactions to conflict. Lofty as such a future may sound, it is, in fact, precisely what all of the authors cited in the previous paragraph (plus thousands of others) propose to reduce conflict in their respective areas of interest.

The "set of concepts" which Blake and Mouton use to characterize conflict resolution is depicted in their Conflict Grid, which is reproduced in Figure 1 (from Hall, 1973b). This model considers two primary dimensions of conflict: Concern for people and concern for results. The manner in which these two dimensions interact describes an individual's style for resolving a given conflict. Clearly, Blake and Mouton believe that, according to their system, the 9,9 approach has the greatest utility in human terms and in the production of results. Experimental evidence from various sources (e.g., Burke, 1970; Lewis & Pruitt, 1971; Lawrence & Lorsch, Note 10) clearly support this belief.

Blake and Mouton's view of conflict and its resolution have been stated independently by others in other words. Among the best known of these is Karen Horney (1945) who suggested three basic ways of resolving conflict among people: Moving toward people, moving away from people, and moving against people. Blake and Mouton's five basic interactions are easily interchangeable with Horney's simpler formula: Blake and Mouton's 5,5 and 9,9 comprise "moving toward," 1,1 and 1,9 "moving

Figure 1. A Model of Conflict Management Styles

MAXIMAL CONCERN FOR RELATIONSHIP

MAXIMAL CONCERN FOR PERSONAL GOALS

MINIMAL CONCERN FOR PERSONAL GOALS

MINIMAL CONCERN FOR RELATIONSHIP

1/9

Differences only serve to drive people apart; their "personal" implications cannot be ignored. Realistically, to differ is to reject. Maximum attention to the needs and desires of others is required if relationships are to endure. Conflict requires self-sacrifice and placing the importance of continued relationships above one's own goals. It is better to ignore differences than to risk open combat by being oversensitive; one must guard against causing irreparable damage to his relationships.

9/9

Differences are a natural part of the human condition. In and of themselves, they are neither good nor bad. Conflict is usually a symptom of tensions in relationships, and should be treated accordingly. When accurately interpreted, they may be resolved and serve to strengthen relationships, rather than to divide. Conflict requires confrontation and objective problem-solving, often of a type that goes beyond the apparent needs and opinions of the parties involved. Not only are people brought more closely together when conflicts are worked through, but creativity may be achieved as well.

5/5

Differences should be treated in the light of the common good. At times some parties are obliged to lay aside their own views in the interest of the majority; this allows the relationship to continue to function, however imperfectly, and affords a basis for redress later on. Everyone should have an opportunity to air his views and feelings, but these should not be allowed to block progress. It is never possible for everyone to be satisfied and those who insist on such an unrealistic goal should be shown the error of their way. Resolution requires a good deal of skill and persuasive ability coupled with flexibility.

1/1

Differences simply reflect the more basic attributes which distinguish among people: past experiences, irrational needs, innate limitations and potentials and levels of personal aspirations. As such, they are essentially beyond the influence of others. They constitute necessary evils in human affairs, and one must either accept them or withdraw from human contacts. Impersonal tolerance is the most enlightened approach to handling conflicts.

9/1

Differences are to be expected among people for they reflect the nature of the species: some have skills and others have none, and some are right and some are wrong. Ultimately right prevails, and this is the central issues in conflict. One owes it to himself and those who rely on his judgment to prevail in conflicts with others whose opinions and goals are in doubt. Persuasion, power, and force are all acceptable tools for achieving conflict resolution; and most people expect them to be employed.

away from," 9,1 "moving against," In any event, although these ideas are neither dramatic nor new, the systematic learning of their effective application is. The very existence of the many management consulting firms, such as Hall's Teleometrics International, which profitbaly teach effective conflict management, confirms that this is true.

While the classroom, the home, the conference table, the place of business, and the school have been suggested as appropriate foci for learning better conflict management, television has not. If conflict and its management are indeed reducible to a set of concepts, then it would appear that TV, with its direct access to nearly all the people, would have the greatest chance of conveying this message.

Curiously, there is no available research on interpersonal conflict resolution as presently portrayed on television. This is true despite the assumption of some (e.g., Greenberg, 1969: Leifer et al., 1974) that the primary function of TV violence, easily the medium's most widely researched area, is conflict resolution. As Leifer et al. note: "The consequences of violence portrayed on television are . . . unrepresentative of reality and serve to perpetuate the fale idea that violence is a quick, clean, and effective means of conflict resolution" (p. 224). In a similar vein, Baker and Ball (1969b) agree that violence on television seems to be used mainly to resolve conflicts. Conversely, they add that on television, "Cooperation, compromise, debate and other nonviolent means of conflict resolution are notable for their lack of prominence" (p. 336). Moreover, at least one TV network president, William Duffy of ABC, has substantiated these presumptions by actually equating "conflict" and "violence" (NBC News, Note 9). Such an equation, of course, negates the myriad nonviolent conflicts which shape the average person's life far more than does violence (Baker & Ball, 1969b).

Both the presumed prevalence of violent conflict resolution on tele-
vision and its influence on public behavior have yet to be examined
empirically. The present study seeks to focus on these issues, in an
effort to better define the role of televised violence. At the least,
such a definition might serve to provide concerned TV programmers with a
more specific message than "don't use so much violence." At most, it
might signal a direction for the future use of TV by mental health pro-
fessionals.

CHAPTER II
EXPERIMENTAL HYPOTHESES

The present work is seen as an attempt to: a) Describe the phenomenon of conflict resolution on primetime television, a prerequisite for study of the area; b) to compare the extent to which light and heavy television viewers approve of violence and other types of conflict resolution.

Consequently, the following hypotheses are presented for examination during the present study:

1) Violence on primetime television is used mainly to resolve interpersonal conflicts.

2) "Moving against others" is the primary means by which major conflicts are resolved in primetime television drama.

3) Heavy television viewers endorse the use of violence to resolve interpersonal conflicts to a greater extent than do light viewers.

CHAPTER III
PROCEDURE

The overall format of this study, viz., a TV content analysis plus a related public survey, was adapted from Gerbner's cultural indicators format (Gerbner et al., Note 6).

Survey

Because no established measure existed, a "conflict survey" was developed to ascertain the degree to which respondents endorse different ways of resolving interpersonal conflicts. A sample survey and details regarding its development are found in Appendix A. In addition to the conflict items, the survey also included four scales from Ziller's Self-Other Orientation instrument (1973): Marginality, self esteem, social interest, and complexity. Finally, the survey included three public opinion-type questions involving conflict and mental health and seven personal information items.

The survey was distributed to the 1500 workers employed by the City of Gainesville, Florida, with the approval and cooperation of the City Manager's office. Municipal workers were selected for this purpose because they comprised the largest, most diverse, and most accessible population of its type available to the investigator. Within this population, almost all levels of education, income, sex, marital status, and media consumption (the "personal information" data mentioned above) were amply represented. Copies of the coverage of this project in the City of Gainesville newsletter are found in Appendix B.

Confidentiality for respondents was assured by pre-survey publicity, by the survey's clearcut directions, and by the inclusion of an envelope within each survey booklet. Respondents were told to fold and seal their anonymous questionnaires in the envelopes and to return them to their respective administrative offices.

Content Analysis

Fifteen freshmen psychology students were recruited as raters. Of the original number, five dropped out for various reasons, leaving ten raters in addition to the investigator.

Raters attended six two-hour training sessions. These sessions were designed to teach a detailed system for identifying major dramatic conflicts, for determining types of major conflict resolution, and for identifying and categorizing violent episodes. This system is thoroughly described and discussed in the Rater Scoring Manual given to each rater and found in Appendix C. In brief, raters were taught to recognize and state explicitly the major conflict of any drama and the manner in which the major conflict was resolved; they also learned to recognize and classify all violent episodes viewed. The classification system employed sought to categorize the intent, in context, of all violence appearing in rated programs.

Toward this end, a special scoring sheet was used to record and summarize raters' observations. A sample scoring sheet is found on the last page of the Rater Scoring Manual. In brief, the sheets provide for scoring of the following information: Rater identification, show information (name, date, time, length, network), major protagonists, major conflict, method by which major conflict resolved, types of violence observed ("conflict resolving," "descriptive," or "gratuitous"),

brief descriptions of violent episodes, and the time at which they oc-
curred. (Note: Additional definitions of violence "types" are found
in the Info-worksheet: Types of violence II, which is found in Appendix
B).

In addition to the manual and scoring sheets, a variety of work-
sheets, handouts, quizzes, videotaped programs and homework assignments
were employed to facilitate learning of the scoring system. All written
materials used for this purpose are found in Appendix D.

Raters were considered qualified after scoring at least 80% on a
rating manual quiz and after attending six training sessions. These
criteria were suggested by the procedures employed by Liebert and
Poulos (Harvey, Note 7).

The television viewing schedule used during the content analysis
was constructed to provide one night of primetime viewing on one of the
three major networks, everynight, over three weeks. Local network af-
filiates were consulted to insure that the maximum amount of regular,
non-special, network programming would be viewed each night of the
schedule. Two raters were assigned to each night of the schedule in
addition to the investigator. Thus, on any given night, three raters
would be viewing and rating the same program schedule.

The actual content analysis occurred during the three weeks from
February 8 to February 28, 1977. Because of last minute changes in lo-
cal station schedules during the rating period, an additional week was
rated. Thus, three days during the addition week (3/4, 3/6, 3/7) were
either substituted or integrated into the planned rating period. Conse-
quently, each night rated represents as complete a schedule of regular,
primetime, dramatic programming as a given network ever offers on any

given night. News, documentary, variety, special, and local programs
were not rated.

The indeterminate category was used for all major conflicts of the
"Man versus Nature" and "Man versus Himself" varieties; only interper-
sonal, or "Man versus Man" conflicts were considered by this study.

Rater reliability was assessed by computing the degree to which
a given rater had scored in agreement with the investigator.

CHAPTER IV
ANALYSIS

Chi-square tests of independence were used to test the null hypotheses that conflict resolution types are independent of TV viewing. This type of analysis was used in the present case because the chi-square statistic is the most appropriate and well-known nonparametric measure of independence; also, many of the projects upon which the present work is based have employed this type of analysis (e.g., Gerbner & Gross, 1976; McArthur & Resko, 1975). Additional chi-square analyses were used to test for independence of CR types and the classification variables used; viz., sex, printed news media read, income, education, age, marginality, self-esteem, social interest, and complexity.

For each pair of variables tested in this way, Kendall's tau-b (t_b) was computed to measure the degree of linear association between the pair. Although t_b is generally less well-known than Spearman's r_s,

> The chief differences between Spearman's r_s and Kendall's tau seem to be that Kendall coefficients are somewhat more meaningful when the data contain a large number of tied ranks. . . . As a rule of thumb, one might use tau more readily when a fairly large number of cases were classified into a relatively small number of categories and r_s when the ratio of cases to categories is smaller. (Nie, Hull, Jenkins, Steinbrenner, Bent, 1975; p. 289)

AS "conflict" data from the survey were not necessarily continuous and many tied rankings were observed, t_b was deemed most suitable for the present analysis.

To establish the independence of TV viewing effects from those of other variables, additional frequency tab_es were constructed. These tables considered TV viewing by endorsement of violent conflict resolution over five levels of education, news, social interest and marginality, nine levels of age, and two levels of sex. As income, self-esteem, and complexity were not previously found to be associated with CR types, they were not included in these analyses.

Although the absence of normal distributions within the CR scales precluded the use of analyses of variance for statistical tests, this limitation did not compromise the use of such analyses to obtain partial correlation coefficients. Such coefficients were obtained between TV viewing and the four types of CR, all other variables held constant. This extra analysis was undertaken to further clarify the relationship between TV viewing and violent CR.

CHAPTER V
RESULTS

Survey

In general, the experimental sample was more educated, made more money, and watched less television (nearly half as much) as the median American (Information Please Almanac, 1977; Nielsen, 1977; U. S. Bureau of the Census, 1976). Furthermore, the median experimental respondent was one year older than and twice as likely to be a man as the median American. These demographic data are summarized in Table 1.

Data analysis revealed highly significant relationships among the variables of interest. In general, five of the independent variables -- education, television viewing, social interest, sex, and age -- were significantly related to endorsement of the different styles of conflict resolution (CR). While the magnitude of these correlations, as defined by Kendall's tau-b, rarely exceeded .2, the levels of significance were usually at the .001 level. These data are summarized in Appendix E.

The reader should note that, because of the survey's construction, negative correlations mean that as the value of the independent variable increases, so too does the degree of approval for the given type of CR being considered. Conversely, positive correlations indicate degree of disapproval for a given type of CR.

Television viewing, the primary variable of interest, was clearly associated with CR types endorsed, at a highly significant level. This association was discerned with violence (t_b = -.163; p = .0004) and

Table 1

Median Characteristics of the

Experimental Sample and the General U.S. Population

Characteristics	Experimental Sample	U.S. Population
Male-female ratio	1.906	0.975[a]
Family income	$16,190.50	$13,719[a]
Age	30.0 years	28.8 years[a]
Education	14.02 years	12.3 years[b]
Daily TV viewing	2.13 hours	4.16 hours[c]

[a]Source: Information Please Almanac, 1977.

[b]Source: Statistical Abstracts of the U. S.: 1976.

[c]Source: Nielsen Television 1977.

coercion (t_b = -.149; p = .0009). TV viewing was also negatively correlated with daily printed news media read (t_b = -.078; p = .045) and with question 26 responses (t_b = -.074; p = .053). (It is recalled that question 26 on the survey required estimates of the numbers of people consulting mental health professionals.) Finally, a modest, but highly significant correlation was observed between TV viewing and education (t_b = -.016; p = .0003).

Education was associated with CR types endorsed to an even greater extent than TV viewing. Education was correlated with violence (t_b = .228; p = .0001), coercion (t_b = .178; p = .0001), "moving away from" (t_b = .161; p = .0004), and "moving toward" (t_b = -.115; p = .011).

Other variables associated with endorsement of violent CR, in order of magnitude, were social interest (t_b = .145; p = .002), sex (t_b = -.139; p = .005), age (t_b = -.106; p = .011), marginality (t_b = .099; p = .022), and question 25 responses (t_b = .081; p = .046). (It is recalled that question 25 involves estimates of the numbers of people who resort to violence to resolve interpersonal conflicts.)

Additional variables associated with endorsement of coercive CR, in order of magnitude, were social interest (t_b = .14; p = .002) and age (t_b = -.074; p = .053).

Other variables associated with endorsement of "moving away from others" to resolve conflicts were, in order of magnitude, age (t_b = .147; p = .0007), social interest (t_b = .112; p = .012), sex (t_b = -.105; p = .022), marginality (t_b = .102; p = .019), and complexity (t_b = .094; p = .02).

In addition to higher education, "moving toward" others to resolve conflicts was associated with printed news media read (t_b = .174; p = .0002) and age (t_b = .109; p = .011).

Further analysis revealed that education, sex, and social interest did contribute to the relationship between TV viewing and violent CR, at specific levels; age, printed news media read, and marginality demonstrated no such effect. At the lowest level of education, a far greater percentage of heavy viewers than light viewers endorsed violent CR. As education increased, this difference lessened; after two years of college, there was no difference between the percentage of heavy viewers and the percentage of light viewers who endorsed violent CR. The relationship between TV viewing and violent CR over different levels of education is depicted in Figure 2.

Further analysis over the two levels of sex revealed that a greater percentage of female heavy viewers than male heavy viewers endorsed violent CR; while a greater percentage of male light viewers than female light viewers did the same. This phenomenon is depicted in Figure 3.

A differential effect on the relationship between TV viewing and violent CR was also observed over different levels of social interest. While heavy viewers were unaffected by this variable, light viewers tended to endorse violent CR at lower levels of social interest. This tendency is depicted in Figure 4.

The analysis of variance yielded partial correlation matrices which changed little as different variables were held constant. That is, the relationship between TV viewing and endorsement of the four CR types did not change when age, sex, education, social interest, and printed news media read were held constant. The correlation between TV and violent CR, for example, ranged from $-.195$ (holding education constant) to $-.223$ (holding age constant), $p = .0005$. The relationships between TV viewing and the other CR types varied in parallel with violence, the effect of
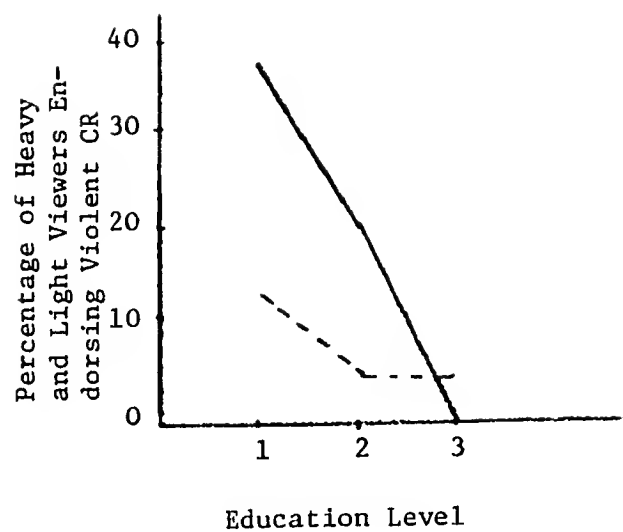
Figure 2. Percentage of Heavy and Light
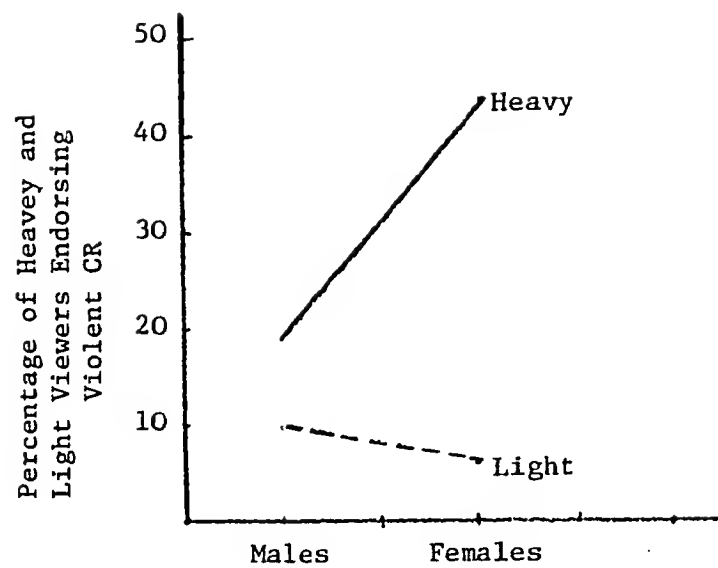Viewers Endorsing Violent Conflict Resolution,
by Education (N=336).

Figure 3. Percentage of Heavy and Light
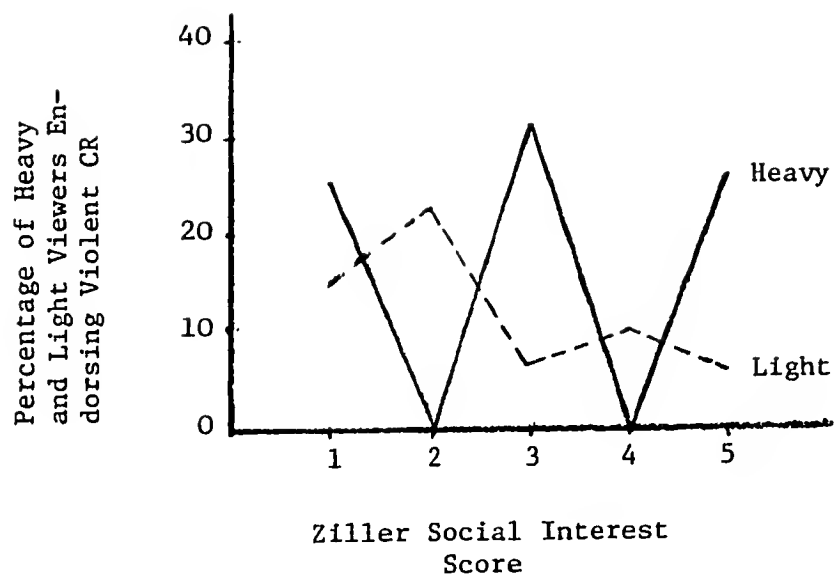Viewers Endorsing Violent Conflict Resolution.
by Sex (N = 339).

Figure 4. Percentage of Heavy and Light Viewers
Endorsing Violent Conflict Resolution, by Social
Interest (N=321).

education reducing the correlation's magnitude, the effect of age increasing it. Significance levels were not notably affected. Thus, the correlations between TV viewing and coercion ranged from -.163 to -.195, $p = .005$; TV viewing and avoidance from -.100 to -.129, $p = .07$; and TV viewing and "moving toward" from .102 to .127, $p = .07$. The correlation of greatest magnitude on each partial correlation matrix was observed between violence and coercion, in the range of .43, $p = .0001$. The complete correlation matrix from which the partial matrices were derived is reproduced in Appendix F.

Content Analysis

The average daily totals of major conflict resolution types and violent episodes are listed by rater in Appendix G. Also included in this table are the "Standard" (the investigator's scores) and the deviations of each rater from that standard. It should be noted that the ratings for March 6 and 7 were substituted for those from February 13 and 14. These changes were necessitated by unscheduled programming changes.

Of the 50 major conflicts viewed during the sample period, ten of them, 17%, were indeterminate due to the absence of a major "Man vs. Man" conflict. Of the remaining 49 scorable major conflicts, 23 (47%) were resolved by "moving toward," 20 (41%) were resolved by violence, 4 (8%) were resolved by coercion, and 2 (4%) were resolved by "moving away from."

Of the 347 violent episodes scored, 286 (82%) were intended, in context, to resolve interpersonal conflicts, 54 (16%) were used for dramatic description, and 7 (2%) were used gratuitously, having no conflict resolving or nonredundant descriptive purpose in context.

Rater reliability was variable across all dimensions. As a group, raters scored conflict resolution type correctly 80% of the time, total violent episodes 100% of the time, and total specific violent ratings 64% of the time. "Total specific violence ratings" is the total number of deviations from the standard within each violent episode category (V_c, V_d, V_g); when the three most unreliable raters are not considered, this quantity increases to 69%. The total deviations from all standards of each rater and the percent of the time each rater agree with the standard are found in Appendix G.

In the 52 hours of primetime programming observed, mental health professionals were mentioned, even fleetingly, eight times. Of these references, only two were judged "positive" by all participating raters. The remaining six were depicted, in context, as incompetent, criminal, or weird; these references were judged to be "negative" by all participating raters.

CHAPTER VI
DISCUSSION

Survey

Data indicate that heavy television viewers tend to accept violence as an acceptable means of resolving interpersonal conflicts to a greater extent than do light viewers. The high degree of statistical significance associated with this finding is all the more striking in that far lesser relationships were found between TV viewing and endorsement of "moving away" and "moving toward" as CR strategies. Heavy and light viewers expressed equal approval for these methods. On the other hand, violence and coercion, i.e., "moving against" others to resolve interpersonal conflicts, were clearly more acceptable to heavy viewers than to light viewers.

This finding is consistent with the view that heavy viewers tend to share TV's portrayal of effective CR; for, as seen later in this chapter, the medium resolves most of its major conflicts by the antagonists' "moving against" one another. The fact that violence is involved in relatively few conflicts in real life (Baker & Ball, 1969b) further suggests that heavy viewers may well share the CR standards set by the tube.

While the relationship between TV viewing and violent conflict resolution was found to exist independently of competing variables, some variation was found within levels of education and social interest.

In general, the more educated and socially interested the person,

the more likely he was to endorse "moving toward" and to reject violence, coercion, and "moving away from." This finding is consistent with the views of Blake and Mouton, among others, some of whom are cited earlier. They all maintain that successful nonviolent CR depends upon concern for others and a well-informed concern for results. This finding additionally confirms Ziller's suggestion that social interest is important in determining the manner in which an individual confronts conflict. It is also interesting to note that the more educated the respondent, the less likely he was to watch television altogether.

While heavy viewers reflected much of television's portrayal of conflict resolution, they also seemed to reflect the medium's view of mental health professionals. Specifically, heavy viewers were likely to underestimate the degree to which individuals patronize mental health professionals to a significantly greater extent than were light viewers. Although mental health professionals specialize in the solution of real-world interpersonal conflicts, this finding was not surprising. Rather, it indicates, from another perspective, both TV's contrived view of conflict management and the viewing public's tendency to accept it. The situation suggested by the study's albeit limited attention to mental health professionals is summarized as follows: If mental health professionals are rarely consulted to manage TV conflicts (four times in 52 hours of programming) and if 75% of the mental health professionals portrayed on TV are themselves either crazy or criminal, then why should the heavy viewer think otherwise! Only future research can establish if this is indeed the case.

Content Analysis

The content analysis was generally as expected. Most TV violence is used, in context, to resolve interpersonal conflicts. Moreover, vio-

lence and talk ("moving toward") occur with almost equal frequency as the means by which most major conflicts are resolved.

Perhaps the most surprising finding is the unusually low percentage of major conflicts which were resolved by coercion and avoidance ("moving away from"). This is surprising because of the predominance of these conflict management styles in real life; especially when one grants that neurotic behavior patterns are frequently stylized mechanisms for avoiding confrontation, compromise, or other direct conflict resolution strategies. On primetime television, then, conflict resolution reduces to "talk" or "hit"; the subtleties, uncertainties and neurotic behaviors of real life are rarely considered.

Another unexpected aspect of the content analysis was the less than optimal performance of the raters. This situation arose for several reasons: 1) Extra, unanticipated training sessions were required, although it proved impossible to coordinate individual schedules, thereby limiting the degree of rater attendance; 2) raters, all college freshmen, were limited with regard to the amount of TV they could view, as well as to the availability of television sets; 3) training procedures were unrefined; 4) rater compensation was inadequate for the time spent; 5) raters often behaved irresponsibly.

Despite these limitations, rater reliability was adequate for present purposes. Data clearly indicate that the scoring system employed in this project is not idiosyncratic to the investigator, and that it can be taught to others. Given real facilities, ample time, adequate rater compensation, and a more mature, committed group of raters, the degree of reliability among raters would certainly increase.

CHAPTER VII
CONCLUSIONS

In general, the experimental hypotheses were confirmed. Television does use violence primarily to resolve interpersonal conflicts, and it does so at a level grossly disproportionate with real-life. Moreover, television's most frequently employed means for resolving the major conflicts of primetime dramas is "moving against others," especially by violent means. The other CR types, which necessarily predominate the reality of any democratic, nonanarchistic society, are relatively underemphasized by commercial television.

Heavy television viewers were found to share the medium's endorsement of violence to resolve interpersonal conflicts to a significantly greater extent than light viewers. This effect was especially pronounced when the heavy viewer had less formal education. To a lesser extent, increasing age, masculinity, and decreasing social interest also contributed to viewers' tendencies to share TV's portrayal of reality. In any event, the relationship between TV viewing and endorsement of "moving against" others to resolve conflicts was found to exist. In addition, this effect was found to exist independently of the effect of other variables.

To the extent that television overemphasizes the "moving against" approach to conflict resolution, it can be concluded that heavy viewers are more likely to share TV's portrayal of effective conflict resolution than are light viewers. It is clear, however, that TV viewing alone is

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not responsible for this fact, although it appears to contribute signif-
icantly. Further research, perhaps employing detailed developmental in-
formation regarding subjects, will be necessary to really understand the
influence that TV may have in <u>conveying</u> its conceptions of reality to
its heavy viewers. Until then, the knowledge that some significant ef-
fect does exist between TV viewing and endorsement of violent CR may
signal one direction that future such inquiries may take.

APPENDIX A
CONFLICT SURVEY, ITS
DEVELOPMENT, AND SCORING

The conflict resolution survey was intended to discriminate differences in the extent to which individuals endorse different styles of conflict resolution. It was written because, other than Hall's lengthy and expensive Conflict Management Survey (1973a), no similar instrument was available.

The basis of this survey is a series of stories, each of which involves an interpersonal conflict between two people. Each story, or item, is followed by the question, "To what extent do you agree with

_____'s strategy for resolving the disagreement with _____?" Respondents may then choose one of the five answers on the following Likert-type scale.

In addition to involving a conflict between two people, each story was constructed to accomodate the following: 1) The two people are not related; 2) the two people are the same sex and socioeconomic status; 3) the two people are peers; 4) the disagreement could realistically be resolved by the antagonists' "moving toward" one another.

In November 1976, an early version of the questionnaire was administered to 130 psychology students. Unfortunately, this sample yielded only eight heavy viewers (four or more hours of daily viewing); and data were insufficient to suggest any discrimination between heavy and light viewers. Also, the questionnaire's format, which included ten stories, questions regarding the conflicts' probable outcomes, and a scoring system combining all ten responses, proved unworkable.

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During subsequent discussions with Dr. Robert Ziller, it was decided to alter the conflict resolution items. Thus, the ten items were increased to sixteen, with the conflict already resolved, four for each of the different types of conflict resolution defined. (See p. 7 of the Rater Scoring Manual in Appendix C for a detailed discussion of these definitions and their origins.) The current version of the questionnaire, then, consists of four scales of four items each, followed by the question and possible responses mentioned in the second paragraph. This format was far less exotic than the first, and it was felt to have a considerable degree of face validity.

. A version of the revised questionnaire was administered to thirty employees of the Gainesville Public Library. Split half reliability coefficients were as follows for the four scales: T=.92; C=.47; V=.52; A=.24. Except for the "avoidance" scale, these coefficients were deemed acceptable. "Avoidance" items were re-written, as were some of the other items.

In addition to the sixteen conflict resolution items, the final questionnaire includes seven personal information items, three public opinion-type questions concerning conflict (after Gerbner, 1976), and four scales (twelve items) from Ziller's Self-Other Orientation Instrument. Ziller hypothesizes that the characteristics tapped by these scales should influence the manner in which individuals are likely to resolve conflicts.

Dear City Worker,

This is a survey which deals with conflicts (or disagreements) between people and how such conflicts are settled. It is an important part of a large research study being undertaken at the University of Florida that deals with aspects of our society that affect all of us. The project's success depends upon getting many different peoples' response to this survey. As a result, the City of Gainesville has agreed to let us ask you for your help. If you do decide to help, please note:

1) Your participation is completely anonymous. No names are used anywhere in this project; and all completed surveys should be placed and sealed in the envelopes provided to absolutely insure confidentiality.
2) If you do decide to participate, you must do so on your own time.
3) The information gained from this investigation will be used strictly for educational purposes, and the results may be published nationally.
4) The results of this study, including what it finally proved, will appear in the next issue of the City newsletter K.N.O.W.
5) Return completed survey to your department's administrative office, the City Hall mailroom, or wherever you receive your paycheck. Please do this no later than Friday, March 11, 1977.
6) You are absolutely under no obligation to participate in this study. You may refuse to complete the questionnaire at any time. However, even a partial response will be greatly appreciated.

Thanks a lot. Your help will really make a difference in our efforts to discover facts about our lives that have never even been studied in the past.

DO NOT PUT YOUR NAME ANYWHERE ON THIS QUESTIONNAIRE

Directions: Place the correct letter (A,B,C,D, or E) in the answer space to the right of each question number.

1.___ Even though Jane and Harriet are roommates, Jane does not want Harriet, or anyone else, to drive her car. Although Harriet knows this, her own car is broken and she needs to go into town. Harriet is getting very mad because she's trapped at home while Jane's car just sits in the drivewny. Finally, she tells Jane that unless Jane lets her use the car, she won't let Jane use her TV, the only one in the house. -- To what extent do you agree with Harriet's way of resolving the conflict with Jane?
A) I strongly agree D) I agree C) I'm undecided D) I disagree E) I strongly disagree

2.___ Barney and Ed share a house. Barney spends most of his spare time working on cars. As a result, their yard is beginning to look more and more like a garage. Ed, who does not share Barney's passion for cars, is getting increasingly upset by the way their house looks; and so, he explains his feelings to Barney and asks him to limit his work area to a small part of the yard. -- To what extent do you agree with Barney's strategy for resolving the conflict with Ed?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

3.___ Theresa is sick and tired of Kathy's constant put-downs, even though Kathy is just joking. Usually, Theresa tries to be good-natured about it, but today she decides that if Kathy does it one more time, she will throw her glass of water all over Kathy to teach her a lesson. -- To what extent do you agree with Theresa's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

4.___ John's habit of forgetting appointments is beginning to get on his partner Dave's nerves, especially because this habit has lost them several accounts. In an effort to preserve their partnership, however, Dave decides not to make an issue of it. To what extent do you agree with Dave's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

5.___ George is convinced that his production method is better than that of his partner Hank. Because of this, George is constantly promoting his own ideas while putting down Hank's ideas behind his back. Hank is becoming increasingly upset about this, and so he asks George to sit down with him to discuss their differences and to work together toward developing the best production method. -- To what extent do you agree with Hank's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

6.___ Harvey is angry at Bob because Bob had agreed to help him move, but then changed his mind. Although both men have been close friends for a long time, Harvey refuses to talk to Bob because of the broken promise. -- To what extent do you agree with Harvey's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

7.___ Barbara and Carol are roommates. Although Barbara never mentions it, she is constantly irritated by Carol's sloppiness. Carol, on the other hand, seems never to think about neatness. Returning home one night, Barbara gets so mad at seeing a sinkful of dirty dishes that she tells Carol to clean up or else move out. -- To what extent do you agree with Barbara's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

8.___ Estelle and Ben have known each other for a long time. As a result, Estelle is especially irritated at a recent PTA meeting, because whenever she enters the group's discussion, Ben cuts her off. After the meeting, Estelle tells Ben that if she interrupts her at the next meeting, she'll kick her hard under the conference table. To what extent do you agree with Estelle's strategy?
A) strongly agree B) agree C) undecided D) disagree E) strongly disagree

9.___ Darlene has a tendency to take up at least two spaces whenever she parks her car. Her next door neighbor, Ann, is becoming more and more irritated with this behavior because Darlene's car is almost always in Ann's parking space. However, Ann doesn't want to make a big issue out of the whole thing, and she decides not to say anything about it to Darlene. -- To what extent do you agree with Ann's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

10.___ Sam and Fred are fellow football addicts. This Sunday, they're watching TV at Sam's house. Unfortunately, they have a real disagreement about which game to watch. Sam does not want to argue; and so, he decides that because it's his house, they'll watch the game he wants to see. -- To what extent do you agree with Sam's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

11.___ Linda and Elaine own a small shop, and business has not been too good. Linda believes that unless they raise prices, they will go bankrupt. Elaine disagrees; she feels that their low prices will ultimately pay off in greater sales. Despite high emotions, the two women discuss the matter in an attempt to reach the best solution. To what extent do you agree with their strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

12.___ Bill is playing tennis with Ray, his usual partner. After one set, it is clear to Bill that Ray wants to win more than he usually does, as Ray is calling every close situation in his own favor. Bill is beginning to stew. The next time that Ray "gets the score wrong," Bill stops playing, walks over to his opponent and angrily offers to ram his new racquet down Ray's throat if one more "misunderstanding" occurs. -- To what extent do you agree with Bill's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

13.___ Fred and Jim have been good neighbors for ten years. Recently, Fred has noticed that Jim has been borrowing things in good condition and returning them broken. Fred is getting mad. He decides to purposely break Jim's lawnmower before returning it just to see how Jim likes getting his property broken. -- To what extent do you agree with Fred's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

14.___ Sandra is continually annoyed by Gwen, a person with whom she works. Sandra decides that the only way to resolve this conflict is to talk honestly with Gwen about what she's doing and ask her to stop. -- To what extent do you agree with Sandra's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

15.___ Art and Ted occupy neighboring apartments. Art has recently bought a new hi-fi set which he now plays almost all the time. Ted thinks the volume is too loud, and he is irritated. He decides that the best way to handle the situation is to call the superintendent to get him to make Art turn it down. -- To what extent do you agree with Ted's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

16.___ Alice and Sue have been good friends for a long time. Alice's new boyfriend, however, is difficult to get to know. His manner of speaking, his clothing, and his general behavior all seem weird to Sue; and she finds him obnoxious to be with. Because she doesn't want to hurt her friend's feelings, Sue begins seeing Alice less and less. To what extent do you agree with Alice's strategy?
A) strongly agree   B) agree   C) undecided   D) disagree   E) strongly disagree

*****

17.___ What is your marital status?   A) married   B) single

18.___ What is your sex?   A) male   B) female

19.___ How much time, on the average, do you spend reading newspapers and news magazines per day?   A) no time   B) 1/2 hour   C) 1 hour   D) 1-1/2 hours   E) 2 or more hours

20.___ How many hours of television, on the average, do you watch per day?
A) 0-2   B) 3   C) 4   D) 5   E) 6   F) 7 or more

21.   What is the combined annual income of you and your spouse (if you are married)?

(answer here):_____

22.   How many years of education have you had, including grade and high school?_____

23.   What is your present age?   _____

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24.___ Which of the following most closely reflects your views?
A) Generally, people either use or threaten to use violence to get their way.
B) Most of the time, people try to work out disagreements with others in ways that encourage cooperation or compromise.
C) When confronted with a conflict or disagreement, most people will try to avoid dealing with it altogether.
D) Most people do not use violence, but do just about anything else to get their way.

25.___ In your opinion, out of every 1000 people, how many regularly use or threaten to use violence to resolve conflicts with others?
A) 10   B) 100   C) 250   D) 500   E) 750   F) more than 750

26.___ In your opinion, out of every 1000 people, about how many have visited a psychologist, psychiatrists, social worker, marriage counselor, or other personal problem counselor at least once?
A) 1   B) 10   C) 100   D) 250   E) 500   F) more than 500

*****

27. The two figures below stand for two groups of people you know. The small circles stand for people. Draw a circle to stand for Yourself anywhere in the space below.
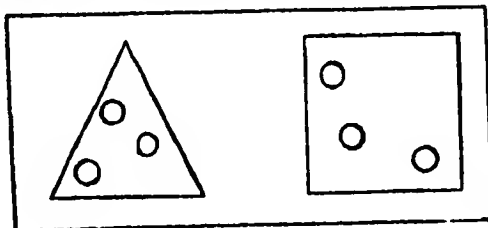
28. The circles below stand for friends, family, and work group. Draw a circle to stand for Yourself anywhere in the space below.
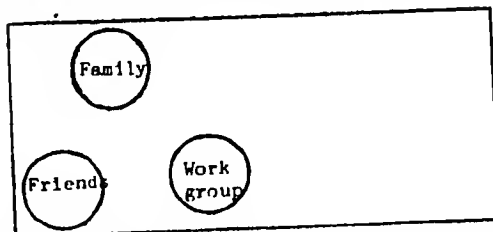
29. The circles below stand for people. Mark each circle with the letter (or letters) standing for one of the people in the list. Do this in any way you like, but use each person only once and do not omit anyone.

F - Someone who is failing in business
H - The happiest person you know
K - Someone you know who is kind
ST - The strongest person you know

S - Yourself
SU - Someone you know who is successful

30. The two figures below stand for two groups of people you know. The small circles stand for people. Draw a circle to stand for Yourself anywhere in the space below.

31. The circles below stand for friends, family, and work group. Draw a circle to stand for Yourself anywhere in the space below.
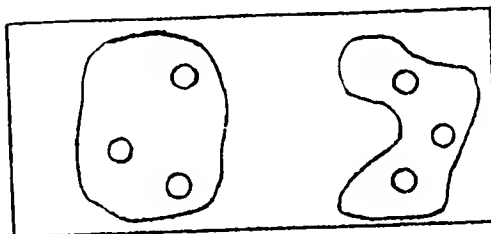
32. The circles below stand for people. Mark each circle with the letter (or letters) standing for one of the people in the list. Do this in any way you like, but use each person only once and do not omit anyone.
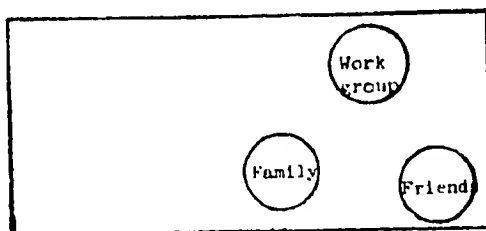
D – Doctor   Fr – Friend   S – Yourself
Fa – Father   M – Mother   C – Clergyman

◯ ◯ ◯ ◯ ◯ ◯

33. The two figures below stand for two groups of people you know. The small circles stand for people. Draw a circle to stand for Yourself anywhere in the space below.
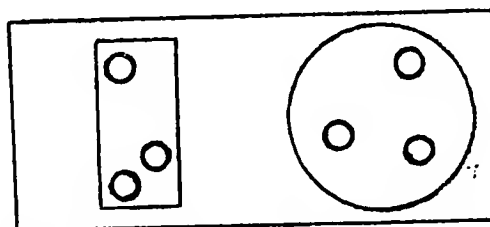
34. The circles below stand for people. Mark each circle with the letter (or letters) standing for one of the people in the list. Do this in any way you like, but use each person only once and do not omit anyone.

A – Someone you know who is a good athlete   U – Someone you know who is unhappy
P – Someone you know who is popular   G – Someone who knows a great deal
F – Someone you know who is funny   S – Yourself

◯ ◯ ◯ ◯ ◯

35. The circles below stand for friends, family, and work group. Draw a circle to stand for Yourself anywhere in the space below.

40. The circles below stand for people. Mark each circle with the letter (or letters) standing for one of the people in the list. Do this in any way you like, but use each person only once and do not omit anyone.
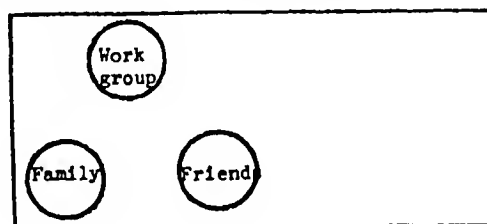
D - Doctor   U - Someone you know who is unsuccessful
F - Father   N - Nurse
Fr - Friend   S - Yourself

◯ ◯ ◯ ◯ ◯

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Instructions: Here is a list of words. Please read the words quickly and check each one that you think describes YOU. You may check as many or as few words as you like--but be HONEST. Don't check words that tell what kind of a person you should be. Check words that tell what kind of a person you really are.

___able	___careful	___fair	___jealous	___polite	___soft
___active	___careless	___faithful	___kind	___poor	___special
___afraid	___charming	___false	___large	___popular	___strange
___alone	___cheerful	___fine	___lazy	___proud	___stupid
___angry	___clean	___fierce	___little	___quiet	___strong
___anxious	___clever	___foolish	___lively	___quick	___sweet
___ashamed	___comfortable	___friendly	___lonely	___responsible	___terrible
___attractive	___content	___funny	___loud	___rough	___ugly
___bad	___cruel	___generous	___lucky	___rude	___unhappy
___beautiful	___curious	___gentle	___mild	___sad	___unusual
___big	___delicate	___glad	___miserable	___selfish	___useful
___bitter	___delightful	___good	___modest	___sensible	___valuable
___bold	___different	___great	___neat	___serious	___warm
___brave	___difficult	___happy	___old	___sharp	___weak
___bright	___dirty	___humble	___patient	___silly	___wild
___busy	___dull	___idle	___peaceful	___slow	___wise
___calm	___dumb	___important	___perfect	___small	___wonderful
___capable	___eager	___independent	___pleasant	___smart	___wrong
					___young

Scoring the Conflict Questionnaire

1. Write the letters V,C, A, & D just below # 16.

2. Change each lettered answer to numbers, by writing in the numbers just to the left of each letter, according to the following code: A=1, B=2, C=3, D=4, E=5.

3. With the help of a scoring key, write in the numbers for each scale under the appropriate letter (V,C,A, or D).

4. Average the scores for each scale (that is, add up the four numbers and divide by four) and circle the average. These average scale scores are what finally is entered on the large data sheet.

***

5. At the bottom of the last page, add the following four groups of letters: M, SE, SI, Comp. These letters stand for Ziller's four scales: Marginality, self esteem, social interest, and complexity.

6. Next to each of the items 27-40, write the score of the item. When all items have been scored (according to #7 below), place the scores under the appropriate columns (i.e., M, SE, SI, or Comp) and total them. This total score is what finally is entered on the large data sheet under M, SE, SI, and Comp.

7. Marginality (nos. 27,30,33,37): If the circle is within a figure or touching it, score zero; if the circle is outside a figure or outside the rectangle, score one.

Social interest (nos. 28,31,35,39): If the circle appears anywhere within the largest triangle formed by the three large circles, score

one; if it appears outside the triangle, score zero.

Self esteem (nos. 29,32,35,36,38,40): Number the circles from 1-6, and starting on the right. The score/item equals the circle number where the Y appears.

Complexity (adjectives): Add total number of words checked.

**

On the large data sheet, now add the following information per test:

1) The four conflict resolution scores (See 1-4 above to compute)

2) Items 17-23, as they appear on the test

3) Items 24-26.

4) The four Ziller scale scores (See 5-7 above to compute)

APPENDIX B
RELEVANT CITY OF GAINESVILLE
NEWSLETTERS

Conflict

City of Gainesville employees will find an unusual questionnaire in their mailboxes during the week of February 21. Designed to measure how people feel about strategies for settling disagreements with others, the survey is part of a large study being conducted through UF's Department of Clinical Psychology. According to David Frances, the project's director, "City employees comprise a wide range of age, income and education levels. Hopefully, therefore, City employees will be as representative of the general population as we can get with any one local group. This is very important for a study like this one; and we are extremely grateful to the City for allowing us access to its employees." Frances says that this type of investigation has never been done before and that it should produce important new facts about people's ability to get along with others.

Although participation in the project is strictly voluntary and anonymous, and it may not take up any City time, Frances hopes for a large response because "the survey's different, even fun; also, many people will rightly understand both the seriousness of our work and its potential importance to all of us." He promises to report on his findings in the next issue of KNOW.

Conflict and Television

David Frances, of the UF Department of Clinical Psychology wishes to thank all 344 City workers who completed his "Conflict Survey." Because of their participation, his study of the effects of heavy TV viewing on interpersonal conflict resolution is yielding high significant results. In addition to the survey, Frances, and 10 trained "raters," observed three weeks of primetime television; they determined how the major interpersonal conflicts were resolved in the shows viewed and also the intent of all violent episodes observed.

While analysis of his data continues, Frances has already concluded the following: 1) 82% of the violent episodes observed on primetime television were intended to resolve interpersonal conflicts; 2) of the major conflicts observed, 47% were resolved by the opponents' "moving toward" one another (as, for example, by discussion or compromise), 41% were resolved by violence, 8% were resolved by nonviolent coercion, and 4% were resolved by avoidance of the conflict by the opponents; 3) heavy television viewers (4 or more hours of viewing per day) are more likely than light viewers to endorse violence and coercion as suitable ways to settle disagreements with others; 4) heavy viewers are more likely to over-estimate the extent to which others in real-life use violence to resolve conflicts, and they are more likely to underestimate the number of people who seek help from mental health professionals.

In general, Frances found that men who are older, less educated, and less socially aware were much more likely to endorse violent con-

flict resolution than others. The psychologist is still trying to determine if TV viewing actually influences how people resolve conflicts or if other factors are more important in this regard.

So far, data suggest that the more TV a person watches, the more likely he is to accept TV's portrayal of appropriate conflict resolution among people, even though the role of violence in resolving TV conflicts is highly exaggerated from real life.

APPENDIX C
RATER SCORING MANUAL

This manual consists of instructions for observing and recording major conflicts and violent action that occur on primetime television dramas. The following pages contain detailed definitions for the concepts of interest and how these concepts are to be scored.

Rater Training

Following a short introductory session, training will proceed in three steps:

1) The first step in training is careful study of this manual. The code to be used is detailed, and reliable rating requires thorough knowledge of it. Following initial reading of the manual, you will take a short test on its contents. Answers will be discussed with the experimenter who will encourage questions of all types regarding the rating of TV shows, according to the rules described.

2) Following introduction to and discussion of the manual, you will view and code videotaped segments of actual TV programs. These segments will contain examples of the types of behavior to be observed during the study proper. When all such segments have been viewed, your codings will be discussed with the experimenter.

3) Between the second and third training sessions (and between subsequent sessions as needed), you will rate several pre-arranged TV shows for homework. Rating sheets will be submitted and discussed at the next session. The procedure of rating program segments during training sessions and rating entire shows between sessions will be repeated until a rater achieves a reliability coefficient of .9. At this point, you are a certified rater.

Reliability

For this code to be useful, it must be reliable; i.e., different observers viewing the same program must code the same behaviors in the same way. Therefore, the coding produced by you will be compared to that of the principal investigator during training and compared to the results of all other raters during the actual study. A statistical estimate of reliability will be computed from both sets of comparisons. To facilitate such calculations, each rater will code in duplicate with carbon paper which will be provided. The primary investigator will keep all rating sheets on file to determine both the extent of progress as well as specific scoring problems.

In short, for your reliability coefficient to be as high as possible, you must: a) Learn the scoring rules thoroughly, and b) attend closely to each program coded.

Method of viewing

In using this code, you may view a program anywhere, alone or with others; however, if with others, you may not solicit or accept "help" or advice from anyone else regarding scoring. When in doubt, rely exclusively on your own judgement.

All scoring is to be undertaken on a codesheet like the one appearing at the end of this manual. The sheet includes space for noting the following information: Program identification information, major protagonists, major conflict, and violence totals; type, time of occurrence, characters involved in and brief description of specific violent episodes. Each program viewed will require a new codesheet.

Upon completion of an evening's viewing (post-training), all codesheets used will be deposited and sealed in the appropriately dated manila envelope which will be provided for every evening of viewing.

***

I. Definition of conflict:

> A conflict exists when two people wish to carry out acts
> which are mutually inconsistent. . . . A conflict is
> resolved when some mutually consistent set of actions is
> worked out. (Nicholson, 1970, p. 2)

A. To better understand conflicts and their resolution, it would be well to examine the respective roles of these dramatic elements in context. Toward this end, one can divide all stories into five major stages (Brashers, 1968). These stages, which correspond to the five acts of Classical dramatic theory, are:

1. Induction to the problem, conflict or tension

2. Complications -- rising action

3. Climax – choice – turning point

4. Consequence -- falling action

5. Denouement – resolution

B. Thus, the conflict and its primary participants usually become apparent early in a drama, the hero's strategy for resolving the conflict is made definite in the middle, and the success of that strategy is seen near the end. The analysis of any conflict, therefore, will have to include the designation of the following items, usually in this order:

1. The antagonists

2. The major conflict

3. The type of conflict resolution employed

II. Major antagonists

A. Definition of major antagonists: These are the main opponents

in the drama, and they are usually identifiable within the first few minutes of most shows. The literary importance of their antagonism is expressed by Brashers (1968):

> Aesthetically, what causes us to perceive the beginning of an action is the delineation of one cause against another, . . . one character against an adversary. The induction is ended when this major question is clear to the reader. (p. 183)

B. How to identify the major antagonists

　　1. They are featured "starring" artists, appearing on the show regularly.

　　2. They are featured "guest stars."

　　3. Occasionally, as with a movie or weekly "serialized book" formats (e.g., Rich Man, Poor Man or Executive Suite) which may involve many new characters, major antagonists may not be immediately evident; fortunately, by the show's conclusion (as with all other shows), they will be.

III. The major conflict

　　A. The major conflict is most evident during a show's most climactic moment. The nature of this relationship is as follows:

> . . .The fundamental problem, conflict, or tension will remain unresolved until the major crisis or climax. The climax is the moment of choice--the turning point of the problem, as Aristotle called it--in which the hero through action or choice becomes irrevocably committed to one side or the other of the problem. Everything that goes before anticipates this moment of critical choice, and everything that comes after results from it . . . It need not be the most violent incident (and usually isn't), but it is the most critical. It is the point of no return to other possibilities entertained during the complication stage. (Brashers, p. 185)

B. There are three basic types of dramatic conflict (Field, 1958); this study is only concerned with the first of these:

  1. Man against man

  2. Man against his own consicence

  3. Man against nature

C. <u>Do not</u> score any shows whose primary conflict depicts "man against nature." That is, if the rater concludes that the conflict is between Man and a nonhuman opponent (e.g., Mt. Everest, fate, natural disaster), no scoring is necessary other than the designation "man against nature." Of course, it may well take the whole show to determine that the more detailed scoring was not necessary!

D. <u>Do not</u> score "man against his own conscience" conflicts unless a man's conscience brings him into conflict with others (in which case the major conflict would involve "man against man"). As this study is concerned only with interpersonal conflict, strictly internal conflict which does not affect others in a major way is not appropriate for consideration.

E. If either "nature" or "conscience" conflicts involve an antagonistic interpersonal relationship, then <u>do</u> score it. Such a situation involving "nature," might include a human who is somehow instrumental in generating, fostering, or supporting the nonhuman opposition to the hero.

F. How to state the major conflict (after it has been deemed "man to man")

1. <u>State the major conflict</u> as succinctly as possible <u>in two</u> <u>mutually inconsistent sentences</u>.

    a. The first sentence should clearly indicate the principal motivation for the entire dramatic situation; i.e., it should indicate whatever the character who initiates the dramatic situation wants. The general construction of the first sentence is as follows: Subject-wants-object.

    b. The second sentence should indicate the opposition to the first. This is usually accomplished by changing the sentence's subject and by adding the words "does (or do) not" before the word <u>wants</u>. The general construction of the second sentence, then, is: New subject-does not want-object.

    2. Examples:

        a. Bad guy wants to rob banks.

            Kojak does not want the bad guy to rob banks.

        b. Rhoda wants Joe to return.

            Joe does not want Joe to return.

        c. Pappy wants to rescue friend's brother.

            Japanese don't want Pappy to rescue friend's brother.

        d. Phyllis wants Mary to confirm Phyllis' lovability.

            Mary does not want to confirm Phyllis' lovability.

    3. As with designation of conflict type, it may not be possible to specify the major conflict until well into or after the show. This may be especially true with some suspense or mystery shows.

IV. Conflict resolution

    A. According to Horney (1945), there are three ways in which interpersonal conflicts may be resolved. For the present study, one of

these categories has been divided into two new classifications. The resulting four categories are the basis of the content analysis phase of this study, and they are defined below. Raters are required to indicate one of them for every program viewed (except for "serialized book" formats which usually contain at least three major conflicts).

B. Types of conflict resolution

1. <u>Moving toward people</u> (T): Any effort between disagreeing parties toward purposeful discussion, compromise, negotiation, or other forms of direct communication which take the viewpoints of both sides into account. In short, this situation is present whenever antagonists confront one another, verbally or otherwise, with the goal of resolving conflicts in a nonviolent, equitable manner.

2. <u>Moving away from people</u> (A): This is when an individual "wants neither to belong nor to fight, but keeps apart. He feels he has not much in common with them, they do not understand him anyhow" (Horney, p. 42). This situation may also be characterized as avoidance, withdrawal, or nonparticipation; it is a position in which an individual takes no responsibility for resolving the conflict, hoping instead that it "will go away" or "resolve itself."

> Moving against people: Here, an individual . . . accepts and takes for granted the hostility around him, and determines, consciously or unconsciously, to fight. He implicitly distrusts the feelings and intentions of others toward himself. He rebels in whatever ways are open to him. He wants to be the stronger and defeat them partly for his own protection, partly for revenge. (Horney, p. 42)

a. Violence (V) -- According to Baker and Ball (1969b):

> Violence is defined to include physical or psycho-
> logical injury, hurt, or death, addressed to living
> things. Violence is explicit and overt. It can be
> verbal or physical. If verbal, it must express
> intent to use physical force and must be plausible
> and credible in the context of the program. Idle,
> distant, or vague threats; mere verbal insult,
> quarrels, or abuse; or comic threats with no violent
> intent behind them are not to be considered vio-
> lent. (p. 534)

b. <u>Coercion</u> (C) -- Refers to all nonviolent efforts

to "move against people." Coercion invariably means that one party im-

poses his way on another, with little or no regard for discussion with

the other. According to Hornstein (1971): ". . . changes are made

when the opponent no longer has an effective choice between conceding

or refusing to accept the demands" (p. 540). Examples of coercion

are blackmail, nonviolent threats, direct orders, and union strikes.

<u>Note</u>: If initially coercive methods result in the antagonists' re-

solving the conflict through discussion, then score as <u>T</u>.

V. Violent action

A. Definition of <u>violent episode</u> -- The unit for recording violent

acts in this study is the violent episode which is defined by Baker and

Ball as

> . . . a scene of whatever duration which concerns the
> same agent and the same receiver. Thus, a battle scene
> would be one episode; a chase scene with a posse pursuing
> a man would be one episode, even if interrupted by flash-
> backs to other scenes; an attack by one person on a second,
> in the course of which a third person attacks the first,
> would be two episodes. (p. 534)

B. Types of violent action

1. Essential violence -- This is violence which is essential to the story being told. There are two types of essential violence:

    a. <u>Conflict</u> <u>resolving</u> <u>violence</u> (V_c): This refers to any violent act which is purposeful in an interpersonal context. Unless the act is totally frivolous, there will likely be a conflict, problem or tension involving others which the violence is intended to alleviate. In many cases, the conflict so identified will not be the major conflict, but rather a more immediate, momentary, or local situation which must be resolved.

    b. <u>Descriptive violence</u> (V_d): This refers to violent acts which are necessary to describe the emotional states of their perpetrators. Violence would only be "necessary" in this case if the perpetrator has not already been described nonviolently (as, for example, if the perpetrator or another character has already verbally described the perpetrator's emotional state).

2. Non-essential <u>gratuitous</u> <u>violence</u> (V_g): As defined by Sen. Pastore (Gunther, 1977) and others, gratuitous violence is violence that isn't essential to the story being told. In terms of this study, V_g violence is unessential for characterization (description) and it cannot be construed as conflict resolving. Generally, V_g violence serves no recognizable purpose other than the amusement of its practitioners; e.g., shooting guns at stop signs, acts of sadism, or fun-fights.

VI. Rules for scoring violent action -- Every violent episode should be noted consecutively in an appropriate coding sheet box: Indicate V_c, V_d, or V_g in the upper left corner, the time of occurrence in the lower

right, and a short description of the episode in the remainder of the box.

The following is a list of rules to help in identifying, counting, and describing violent episodes. Much of this material is derived or directly quoted from Harvey (Note 7).

A. Basic types of violent episode

    1. Use of force -- examples:

        a. Two children argue, and one hits the other.

        b. A spaceship attacks another ship with a ray.

    2. Threat of force -- examples:

        a. A criminal yells "I'll get you someday" to an arrest-ing policeman. (If the remainder of the show reveals that this was merely "an idle, distant, or vague threat," then do not count this as a violent episode.)

        b. A villain leaves a note reading "You must die!"

    3. Intent of force -- example:

        a. In a bank robbery, the criminals carry guns.

B. Special cases

    1. Do not code other kinds of bad behavior; e.g., cheating, lying, tattling, yelling without expression of physical threat ("I hate you, you idiot"), etc. Exception -- If the intent of the behavior is clearly to harm another, code it as violent; e.g., a mobster lies about another to his boss, knowing the boss will have the other killed.

    2. Scene changes -- When scenes change, code as separate epi-sodes, except where scene change is continuous (as when villain holds hero at gunpoint from one building into a car and, finally, into another building). Examples:

a. Two people fighting inside building. Scene abruptly changes to different location with implied time change. Violent action may be different but not necessarily. Score as two violent episodes.

b. When a character holds a hostage, with a gun or knife, code each scene change (change in time, possibly location) as an additional instance.

3. Chase scenes

a. When one person is chasing another with intent to kill or injure, code once. If chaser catches victim, and perpetrates any other action against him, do not code an additional instance (unless new people, not involved in the chase, participate in the activities following the chase).

b. Sometimes a chase scene will involve policemen after a criminal and hostage. The camera may switch back and forth from criminal to cops, apparently showing simultaneous action. Do not code each switch as a new instance. Example: Hostage and criminal with gun in car (one). Switch to cops with drawn guns chasing in car (two). Back to criminal (no new instance).

4. Threats -- Code verbal or other threats, separated in time from violent action, as one instance, with the actual action (if it occurs) as a second instance. Example: A character tells another, "I'll get you for this!" (one instance). Some time later, he sets fire to the other's house (second instance). Note: To be scored, threats must really be threatening!

5. Do not code animal violence unless the animal is invested with a distinct personality and human-like qualities, as with Lassie or many Disney animals. If the animal is human-like in these ways, "vio-

lence" can include vicious growling or hissing, as well as the more obvious manifestations.

6. <u>Do</u> code destruction of property when performed in a violent manner. This would not include such situations as workmen tearing down a building. <u>Examples</u>:

a. When directed toward self or others, in previously undescribed anger or to resolve a conflict, score V_d or V_c, respectively: Smashing up another child's toys in anger or "getting back" at someone by destroying his car.

b. Destruction of property for fun is scored V_g: Shooting up road signs with rifles or throwing rocks at school windows.

7. <u>Do</u> code the use of force when the intent of the aggressor is not to injure anyone <u>per se</u>, but the possibility of injury is present. Example: Bad guy sucking up buildings with an anti-gravity gun is not plain robbery because the people in the buildings would certainly get hurt.

8. <u>Do</u> code slapstick aggressions such as throwing a pie in someone's face or sticking something in his mouth to shut him up. Exception: These acts would not be coded if the "victim" were laughing and taking it all in good fun.

9. Do <u>not</u> code actions which injure people by accident. <u>Examples</u>:

a. While sweeping the floor, a janitor accidently trips someone.

b. A motorist is unable to avoid running over a child who darts into the street.

10. When performed by law enforcement officers in a routine

or perfunctory manner, behaviors such as jailing, handcuffing, or tying someone up should <u>not</u> be coded. On the other hand, code these behaviors if they include violent components. <u>Examples</u>: Slamming someone against jail wall; pushing criminal around while handcuffing him; tying someone up and making him walk back to town behind his horse. All of these would be V_g or V_d, depending upon whether the act is essential for describing the perpetrator's emotions or not. <u>Note</u>: <u>Always</u> code the above behaviors when performed by persons other than law officers.

11. <u>Do</u> code the hunting and trapping of warm blooded animals, even when done as part of sporting or hunting activities (in which case it would be designated V_g). Do <u>not</u> code the killing of cold blooded animals such as fish or bugs unless done in a violent way; e.g., smashing a bug with a brick and laughing about it or harpooning a shark.

12. In some cases self-defense may not be coded. For example, the simple acts of ducking or blocking a blow are not coded as violent. However, if the individual resorts to violence in defending himself (e.g., punching back, shooting back, pushing someone down), it <u>should</u> be coded. References to defending oneself are <u>not</u> coded unless it is clear the subject is planning to be aggressive. Examples:

a. A teenager says, "I don't want to be a coward anymore; I've got to learn to stand on my own and defend myself." Do <u>not</u> code as violent.

b. An angry man says in retort, "Now I don't like to hit a woman, but if I'm forced to defend myself, I will, and let the chips fall where they may!" <u>Do</u> code as violent (threat).

13. The Oriental arts of self-defense (e.g., judo, kung fu, etc.) are considered sport when performed by mutually consenting indi-

viduals in a non-threatening context (e.g., student and teacher during lesson), and thus are not coded as violent. Likewise, the various stances in and of themselves are not violent. Do code these actions when used in an attack on an unwilling victim or when performed in a violent manner suggestive of combat.

C. Scoring overlaps

1. If verbal and non-verbal violence occur simultaneously, describe the episode (as in D below), but score as only one episode.

2. If a scene is repeated within a story (e.g., it is literally re-shown at the end of a program), code it again in the usual manner.

3. In the scoring of major conflicts, there may sometimes be a question regarding the "type" of major conflict resolution used, because it may appear that several types have been involved. In this case, as well as all other cases, only one type of conflict resolution may be designated for each major conflict. There are three ways of resolving a case in which there is difficulty isolating one type of conflict resolution:

a. First, ask yourself, "Which conflict resolution type was most influential in resolving the conflict?" If this question can be answered, the choice is made.

b. If there is still a problem in isolating the predominant mode of conflict resolution, then "break the tie" according to the following hierarchy: Violence, coercion, movement toward people, movement away from people. So, if, for example, there is continuing doubt whether V or T have been most effective in resolving the conflict, then label it V; similarly, between C and A, choose C.

c. In the event there is not even a tie to break, then check "indeterminate" on the coding sheet and briefly explain the problem.

D. How to describe a violent episode

1. The format of the behavioral description should always be subject-behavior-object; e.g., Bill slugs Mary with his Teddy bear.

a. If the behavior was solely physical, use an active phrase like hit, punch, pulls out of quicksand, holds hand, etc.

b. If the behavior was solely verbal, put quotes around a few representative words. Example: Bob: "I'll get you for this" to Jim; Jean: "If you leave, you'll die" to George.

2. If you do not have information on the subject of a behavior, put a blank before the verb; e.g., _____ zaps the space ship. When you find out who did the behavior, put his/her name in the blank. If you never find out who did it, put a ? at the end.

Rater #_____

Show:_____

Date:_____ Time:_____ Network:_____

Major antagonists (opponents):_____

Major conflict: _____ want(s) _____
  (use back for
   extra room)   _____. doesn't want _____
                                    (dont)

Method by which major conflict resolved:

___violence   ___moving toward   ___coercion   ___moving away from

___indeterminate -- explain:

Total V_c:___   Total V_d:___   Total V_c:___

Total mental health professional references:_____

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APPENDIX D
MATERIALS USED
FOR RATER TRAINING

Worksheet - Identifying Major conflicts

Directions: Below are selected TV Guide plot summaries of primetime
programs to be aired on Jan. 17 and 18, 1977. From the de-
scription, indicate the probable major conflict of each in
the spaces provided, or else answer the question.

1) Little House on the Prairie: Although the citizens of Walnut Grove
are put under strict quarantine when a deadly fever strikes a neigh-
boring town, Mr. Edwards inadvertently brings the disease home after
visiting the stricken community.

What is the major problem in scoring this plot? What kind of con-
flict does it seem to be? _____

2) Wonder Woman: The Nazis have captured an outer-space alien who has
been sent to pass judgment on Earth-Dwellers.

_____ want(s) _____

_____ doesn't want _____

3) Busting Loose: Lenny Markowitz, a late-maturing 24-year old who has
finally decided to cut the apron strings, secretly searches for a
cheap apartment after excusing himself from home (his parents) with
the trumped-up story that he is taking a trip to Israel.

_____ want(s) _____

_____ don't want _____

4) Maude: Maude unconvincingly insists that her friendship with a hand-
some business associate is purely platonic.

_____ want(s) _____

_____ doesn't want _____

5) All's Fair: Both Ginger and Senator Joplin would like to end their
brief romance, but neither has the nerve to break it to the other.

_____ want _____

_____ don't want _____

6) <u>Baa</u> <u>Baa</u> <u>Black</u> <u>Sheep</u>: While recovering from burns on his hands, Boyintgon falls in love with a nurse who has a husband missing in action on the Italian front.

_____ wants _____

_____ doesn't want _____

Info-worksheet: Types of violence

Conflict resolving violence (V$_c$): Violence whose purpose is to resolve a conflict, problem, or tension between people, as long as the conflict being resolved is not Man vs. himself.

Descriptive violence (V$_d$): Violence which is essential to the story being told, but which is not intended to resolve an interpersonal conflict. Violence is scored V$_d$ when it is the result of a Man vs. himself conflict.

Gratuitous violence (V$_g$): Violence that is unessential to the story being told, it serves no conflict resolving purpose and it does not describe its perpetrator in a new way.

***

The following is a list of violent episodes. Indicate which type of violence each is in the answer spaces to the left of each item.

____ 1. A crazed killer indiscriminately kills anyone in his range. He is barricaded in a bell tower.

____ 2. A SWAT team shoots tear gas into the killer's bell tower.

____ 3. The killer begins shooting at the cops who are surrounding him.

____ 4. A strangler is shown doing his thing: Whenever he gets rejected by a woman, he strangles her.

____ 5. Another strangler is shown doing his thing: He only strangles people he doesn't know, one each week.

____ 6. Mr. Big directs the hit man to kill Eliot Ness, the FBI agent.

____ 7. Mr. Big beats up his wife because she spends too much money; the wife later supplies Ness with the information needed to bust him.

____ 8. Mr. Big, already portrayed as a bad guy, beats up his wife for no apparent reason. She later turns him in to Ness.

____ 9. Mr. Big, already portrayed as a bad guy, beats up his wife for no apparent reason. Her role in the rest of the story is minimal.

____ 10. Kojak grabs the bad guy and throws him across the cell, telling him that the rest of the gang will be caught.

___11. Every time the guards transport the Mafia informer, they do so with guns drawn.

___12. In the first scene, Mr. Big is shown kicking his dog, for no reason.

___13. Five scenes later, he also kicks his dog.

___14. At their morning meeting, the sargeant tells his patrolmen to shoot the bad guy on sight.

___15. John Wayne grabs the drifter by his shirt with both hands and asks, "Who are you calling a liar?" The drifter apologizes.

Because it is often difficult to determine if an episode is V_c, V_d, or V_g, use the following flowchart to be sure.

1. If the violence can, in any way, be construed as an effort to re-solve a conflict with another person, then code it V_c.

2. If the violence serves an essential purpose in the screenplay (like showing a character's meanness, anger or style) other than conflict resolution, then code it V_d.

3. If the violence neither attempts to resolve an interpersonal con-flict nor describes its perpetrator in a new way, then code it V_g.

***

Code the following violent episodes according to the above.

___ 1) Matt Dillon wins his 470th gunfight.

___ 2) When McCloud learns that his girlfriend has been kidnapped, he grabs the captured bad guy by the collar and angrily says, "I'm gonna nail your pals within 24 hours."

___ 3) When McCloud learns that his girlfriend has been kidnapped, he grabs the captured bad guy by the collar and says, "For your own good, you better hope I nail your pals quickly."

___ 4) In the opening scene, the bully is shown picking on kids who don't even know him.

___ 5) Halfway through the show, the bully is shown dropping water bal-loons on people he doesn't know.

___ 6) Halfway through the show, the bully is shown throwing rocks at a teacher he has argued with.

___ 7) When the teacher approaches the bully and offers to talk with him, the bully throws a rock at him.

___ 8) Batman and Robin beat up the bad guys and save the president.

___ 9) The arsonist burns down the house of his enemy.

___10) The cop keeps shoving his prisoner before him, even though he has the prisoner handcuffed at gunpoint; this behavior is later brought up at the inquest.

Remember: The most important thing is to record the violent episode as "V" and describe it briefly. You can always go back and specify if the "V" was V_c, V_d, or V_g.

Name:_____

Directions: Place the letter corresponding to the correct answer in the
             space to the left of each question.

___ 1. The rating system to be used in this project considers how many
        types of conflict resolution?
        a) 1   b) 2   c) 3   d) 4   e) 5

___ 2. A situation where two people wish to carry out acts which are
        mutually exclusive (contradictory) is called
        a) a violent episode   b) conflict resolution   c) conflict
        d) a major protagonist   e) coercion

___ 3. Violence and coercion are ways of
        a) moving toward people   b) moving away from people
        c) moving against people   d) moving among people

___ 4. Which of the following is this study mainly concerned with?
        a) Man against man conflicts   b) Man against nature conflicts
        c) Man against his own conscience conflicts
        d) Man against toad conflicts

___ 5. Gratuitous violence refers to violence which is
        a) essential to the story   b) justified in the story
        c) used to resolve conflicts   d) not essential to the story
        e) necessary to describe the character

___ 6. How many different types of violence does the rating system used
        in this project consider?
        a) 1   b) 2   c) 3   d) 4   e) 5

___ 7. Any conflict, according to our rating system, may be reduced to
        a) one word   b) V_c, V_d, or V_g c) coercion   d) 2 sentences

___ 8. Which of the following is an example of coercion?
        a) discussion   b) avoiding the conflict   c) a punch in the
        mouth   d) gratuitous violence   e) a union strike

___ 9. Which of the following usually has more than one major conflict?
        a) Kojak   b) Rich Man, Poor Man   c) Rhoda   d) Sanford & Son

___10. Discussion, negotiation, and compromise are all ways of
        a) moving toward people   b) moving away from people
        c) moving against people   d) moving among people

Quiz - Scoring manual

Name:_____

Directions: Place the letter corresponding to the correct answer in the space to the left of each question.

___ 1. Which of the following does not belong with the others?
a) violence   b) moving toward people   c) moving away from people   d) conflict   e) coercion

___ 2. Which of the following has nothing to do with violence, according to our scoring system?
a) essential   b) descriptive   c) coercive   d) gratuitous e) conflict resolving

___ 3. Which of the following usually has more than one major conflict?
a) Maude   b) Starsky & Hutch   c) Executive Suite   d) Baretta e) Phyllis

___ 4. Which of the following would not be rated "indeterminate" for conflict resolution type? The story of
a) men climbing to the top of Mt. Everest   b) Al Capone's rise to power   c) Col. Powell's explorations of the Utah wilderness d) Lindbergh's first solo transatlantic flight   e) The wolf-man's efforts to stop himself from killing

___ 5. How many different types of violence does the rating system in this project consider?
a) 1   b) 2   c) 3   d) 4   e) 5

___ 6. A situation where two people wish to carry out acts which are mutually exclusive (contradictory) is called
a) conflict resolution   b) gratuitous violence   c) essential violence   d) moving away from people   e) conflict

___ 7. Which of the following may always be reduced to two sentences
a) major conflict   b) major protagonist   c) violence d) coercion   e) conflict resolution

___ 8. Which of the following is not a type of conflict resolution?
a) C   b) T   c) V_d d) coercion   e) A

___ 9. Which of the following is a way of "moving against people?"
a) discussion   b) avoiding a conflict   c) coercion d) compromise   e) not talking

APPENDIX E
SIGNIFICANT RELATIONSHIPS BETWEEN CR TYPES AND TV VIEWING
BY ALL OTHER VARIABLES MEASURED

Specific relationship	Kendall's t_b	Significance level
Violence and		
education	.228	.0001
TV viewing	−.163	.0004
social interest	.145	.0019
sex	.139	.0049
age	−.196	.0110
marginality	.099	.0220
question 25	.081	.0458
Coercion and		
education	.178	.0001
TV viewing	−.149	.0009
social interest	.141	.0022
age	−.074	.0532
"Moving away" and		
education	.161	.0004
age	.147	.0007
social interest	.112	.0123
sex	−.105	.0216
marginality	.102	.0190
complexity	.094	.0203

Specific relationship	Kendall's t_b	Significance level
"Moving toward" and		
news media read	.174	.0002
education	−.115	.0114
age	.109	.0113
TV viewing and		
news media read	−.078	.0447
education	−.159	.0003
question 26	−.074	.0532

APPENDIX F
PARTIAL CORRELATION COEFFICIENTS BETWEEN TELEVISION
VIEWING AND CR TYPES, BY VARIABLES HELD CONSTANT

	CR TYPES	Variables Held Constant					
		Sex	Age	Social Interest	News Read	Margin- ality	Education
TV Viewing by	Violence	-.224 .0001	-.223 .0001	-.214 .0001	-.225 .0001	-.216 .0001	-.195 .0003
	Coercion	-.195 .0003	-.196 .0003	-.188 .0006	-.193 .0004	-.202 .0002	-.163 .0003
	Moving away	-.122 .0244	-.129 .0173	-.124 .0245	-.128 .0195	-.134 .0155	-.100 .0662
	Moving toward	.128 .0190	.127 .0199	.122 .0267	.127 .0203	.133 .0162	.102 .0612

APPENDIX G
RATERS' AVERAGE DAILY TOTALS OF MAJOR CR TYPES AND VIOLENT EPISODES

Rater	2/8	devia-tions	2/9	dev	2/10	dev	2/11	dev
Standard CR type:	ITVI		ITTI		ICTIC		T	
V_c:	0 0 11 1		3		0 0 2 14		2	
V_d (V_g):							3	
1	TVT 1 11	1 2						
2	T 1	1						
3								
6			VTTT 1	2 2				
7			ITTI 3					
9			TCIII 1 2 11	3 4				
10								
11								
12							T T	1
13								

Rater	2/12	deviations	3/6	dev	3/7	dev	2/15	dev
Standard	IV		VV		AV		VVV	
V_c	5		7 8		1 23		6 10 7	
V_d (V_g)	3		1 2		1 5		2	
1							V	
							12	
2							V	
							6	
3								
6								
7							TVV	1
9					AV			
					1 21	2		
					– –	1 5		
10								
11			VV					
			7 9	1				
			1 –	2				
12								
13	IV	7	VV					
	8		7 9	1				
	1(2)		1 1	1				

Rater	2/16	dev	2/17	dev	2/18	dev	2/19	dev
Standard V_c V_d (V_g)	VVV 18 11 7 1 1		TTT		V 14 3(5)		TTVV 15 11 2 4(1)	
1							V 1	1 1
2							T 23	8
3					V 22 1			
6								
7								
9								
10								
11								
12								
13	VVV 16 11 11 3	6 1						

Rater	2/20	dev	2/21	dev	2/22	dev	2/23	dev
Standard V_c V_d (V_g)	V 8 2		V 25 4(1)		CTII 1 0 1 1		TV 4 1 3	
1					IT 2 1	1		
2					ITCT 1 1 2 1 1	2 3		
3								
6							T 0	
7	V 7 1	1						
9								
10								
11			V 31 0(5)					
12	V 9 1	2						
13			V 33 1(4)					

Rater	2/24	dev	2/25	dev	2/26	dev	2/27	dev
Standard V_c V_d (V_g)	TV 10 14 2 3		CAVT O 1 13 2 1 3		ITTT 1 1		TTV 8 1	
1								
2								
3							V 11 1	3
6			TTVV 3 1 11 2	3 5				
7								
9	TV 1 5 14 3	5 2						
10								
11			CTVT 1 1 11 2 1	1 3 3				
12					ITTI 2 1	1 1	ITV 6 1	1 2
13			CCVT 1 1 14 2 3	1 2 1				

Rater   2/28   dev

Standard   TTTIV
V 1 2 0 6
V_d^c (V_g) 2

   1   TTT
           1 3 1   2
            2
   2   TTT
           1 2 1   1
            2

APPENDIX H
RATERS' DEVIATIONS FROM STANDARD
AND PERCENT AGREEMENT WITH STANDARD

Rater no.	Conflicts rated	Deviations from Std	% agreement	#Viol. espisodes scored/Standard	Deviations of Specific viol. ratings (SVR)	% Agreement with Standard	
						#episodes	SVR's
1	10	0	100	57/50	14	140	75
2	10	0	100	22/27	8	81	64
3	12	3	75	68/58	36	117	47
6	8	3	63	15/20	11	75	27
7	12	4	67	50/56	19	89	62
9	9	3	67	75/88	23	85	69
10	4	2	50	15/12	7	125	53
11	8	1	88	69/68	23	104	67
12	6	1	83	14/13	4	108	71
13	10	1	90	119/114	36	105	70
Totals	90	18	80	504/506	181	100	64

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BIOGRAPHICAL SKETCH

David Frances was born and educated in New York City, He received a B.A. in biology, minoring in mathematics, from NYU in 1966. He acquired an M.A. from Montclair State College in 1971. From 1968 through 1972, Mr. Frances taught biology and chemistry at East Orange (N.J.) High School. In 1972, he served as Assistant Chairman of the Science Department at that institution. In the summer of 1972, he directed a Model Cities program concerned with teaching photography to children of all ages. Mr. Frances's primary interests at present include psychological education, mental health applications of mass media, his wife Elaine, his son Joshua, travel, sports, and jazz, although not necessarily in that order.
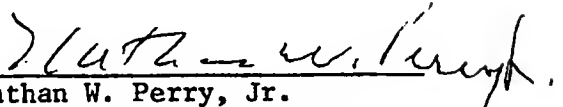
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

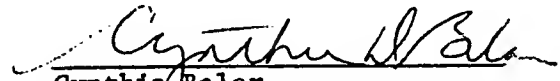Hugh C. Davis, Jr., Chairman
Professor of Psychology

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Robert C. Ziller
Professor of Psychology

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Kenneth Christiansen
Professor of Journalism and
Communications

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.
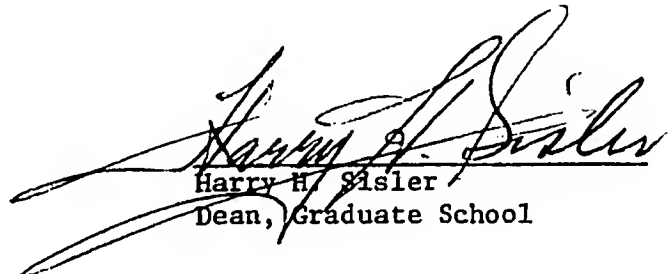
Nathan W. Perry, Jr.
Professor of Psychology

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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ical Psychology

This dissertation was submitted to the Graduate Faculty of the Department of Psychology in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

June 1977

Harry H. Sisler
Dean, Graduate School